

String Quartet No. 1

London

Music in three movements by

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Program Note

I wrote this piece at the end of my time in London. I like to think of it as a reflection of both my impression of the city and my experience of living there.

It is dedicated to the close friends I made and those back home who I missed.

Performance Notes

From the audience's left to right, players should be seated violin I, viola, cello, violin II. If this causes an awkward break in a program then don't worry about it.

A performance should last just about eleven minutes.

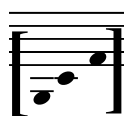
Headless stems are used to clarify glissando durations.

A circle above a notehead indicates a natural harmonic on the written pitch, and will be preceded by a Roman numeral denoting the string.

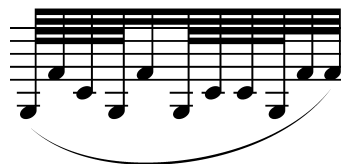
Artificial harmonics are notated in the conventional fashion, with a regular notehead denoting where to stop the string, and a diamond shaped one above indicating which node to touch. The sounding pitch is indicated in parenthesis.

In the natural harmonic glissandos in the second movement, the clarity of sound of the erratic leaps between high, close together partials and more stable ones is more important than the actual notated pitches and rhythms.

Pitches in brackets in the third movement are to be played as fast as possible (unless marked with a *rallentando*), and in a random, constantly changing order. Though very fast, the durations given to each note should be slightly irregular. If only two notes are shown, their pattern should constantly change.



for instance, denotes a pattern such as:



Special symbols used, in order of appearance:

♯ = Bartok/snap pizzicato

⊕ = Left hand pizzicato

♯ = Col legno, on two strings behind the bridge

♯ = Play a very high but indeterminate pitch

♯ = Bow the tailpiece

String Quartet No. 1

London

Score

I

Nick Norton

Brilliant, shimmering, ♩ = 40

Fiery ♩ = 152 - 156

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

ff *mp* *f* *mf* *pizz.* *arco* *f* *ff* *mp* *f* *p* *mp* *f* *mp* *f* *mf* *p* *mp* *f* *mf* *p* *sim.* *arco* *molto legato* *p* *f* *mp* *f*

6 11 A

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16

Vln. I *f sfz p* *f sfz mf* *cresc.*

Vln. II *arco* *legato mf* *sfz* *f*

Vla. *dim.* *mp* *f*

Vc. *pp*

20

Vln. I *f* *marcato ff* B

Vln. II *marcato* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *f* *ff*

24

Vln. I *pizz.* *mf* *p* *f*

Vln. II *pizz.* *f*

Vla. *mf* *p* *f* *arco* *pp*

Vc. *arco sul tasto* *p cantabile, sempre calmato* *mp* *cresc.*

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34

Vln. I

mf *p* *f* *mp*

sul A

Vln. II

mp

Vla.

pizz.

mp

col legno behind bridge:

Vc.

C

Violin I

Violin II

Viola

Violoncello

col legno behind bridge:

sim.

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43

Vln. I

Vln. II

Vla.

Vc.

f *agitato*

ff *sfz* **fffz**

D

48

Vln. I

Vln. II

Vla.

Vc.

meno mosso

ff

meno mosso

ff

meno mosso

ff

meno mosso

f

sim.

sim.

sim.

sim.

53

Vln. I

Vln. II

Vla.

Vc.

molto rit.

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[illegible]

63

E

Vln. I

Vln. II

Vla.

Vc.

All look
at each
other, as
if uncertain
of what
comes
next.

arco

mp

pizz.

mf *sempre*

68

Vln. I

Vln. II

Vla.

Vc.

arco

mp

cresc. poco a poco to bar 86

mp

cresc. poco a poco to bar 100

cresc.

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F

73

Vln. I

(cresc.)

Vln. II

(cresc.)

Vla.

(cresc.)

Vc.

f

mp

78

Vln. I

Vln. II

Vla.

poco cresc.

Vc.

83

Vln. I

Vln. II

ff

Vla.

Vc.

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88

Vln. I

(cresc.)

Vln. II

mf

Vla.

ff

Vc.

f

dim.

93

Vln. I

(cresc.)

Vln. II

mp

Vla.

p

Vc.

G

98

Vln. I

ff

Vln. II

mf

f

Vla.

ff

Vc.

p

ff

arco

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H

Just a hair faster

104

Vln. I

Vln. II

Vla.

Vc.

ff

mf

109

Vln. I

Vln. II

Vla.

Vc.

f

mp

p

113

Vln. I

Vln. II

Vla.

Vc.

mf

f

mp

f

f

ff

mp

mf

f

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117

Vln. I

Vln. II

Vla.

Vc.

p *mf* *f*

p *f* *p* *ff* ³

I

121

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *ff* ³

125

Vln. I

Vln. II

Vla.

Vc.

attacca

[illegible]

8va-

String Quartet No. 1 - Page 11

Measures 144-146 of the musical score for String Quartet No. 1. The score is written for four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 144: The key signature has two sharps (F# and C#). The time signature is 7/4. Vln. I plays a melodic line starting on G4, marked *pp* and *8va*. Vln. II plays a sustained note on G3, marked *pp*. Vla. plays a melodic line starting on G3, marked *pp*. Vc. plays a sustained note on G2, marked *pp*. A box labeled 'B' is above the Vln. I staff.

Measure 145: The key signature changes to one sharp (F#). The time signature changes to 3/4. Vln. I plays a sustained note on G4, marked *pp*. Vln. II plays a melodic line starting on G3, marked *pp*. Vla. plays a melodic line starting on G3, marked *pp*. Vc. plays a melodic line starting on G2, marked *pp*.

Measure 146: The key signature has one sharp (F#). The time signature is 7/4. Vln. I plays a melodic line starting on G4, marked *p*. Vln. II plays a sustained note on G3, marked *p*. Vla. plays a melodic line starting on G3, marked *p*. Vc. plays a sustained note on G2, marked *p*.

147

Vln. I

8:7

3

mf

pp

Vln. II

4:7

3

mf

p

Vla.

3

mf

p

Vc.

pp

3

mf

p

C

[illegible]

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170

Vln. I

Vln. II

Vla.

Vc.

Senza sord.

mf

p

mp

mf

mp

pp

n.

dim.

p

n.

D

177

Vln. I

Vln. II

Vla.

Vc.

Slight accent on F#

dim.

pp

p

cresc. poco a poco

dim.

mp

p

Slight preference towards or weight on E

mf

mp

Senza sord.

pizz.

p

cresc.

mp

E

183

Vln. I

Vln. II

Vla.

Vc.

arco

n.

p

n.

mp

ff

dim.

f

f

f

ff

dim.

F

189

Vln. I

Vln. II

Vla.

Vc.

Slight emphasis on C

Emphasis on D

p *f* *p* *ff* *mf*

dim.

p *f* *fp*

dim.

mf

pizz.

arco

f *mp* *p*

G

195

H

Vln. I

Vln. II

Vla.

Vc.

cresc.

f *mp* *f* *mp*

Slight weight on E

f

pizz.

f *p* *mf* *cresc.* *f*

dim.

p

202

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p* *mf* *f*

mp *mf* *mp*

mf *continue to dim. poco a poco to bar 218*

dim. poco a poco to bar 218

dim. *p*

208

I

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *p* *f* *p* *mp*

(dim.)

Gradually remove G

pp

arco

p

214

J

Vln. I

Vln. II

Vla.

Vc.

pp poco cresc. *pp* *dim.* *rall.* *ppp*

(dim.)

Gradually remove B

rall.

Gradually remove G

Gradually remove B

rall.

Gradually remove B

Gradually remove E

rall.

ppp

ppp

ppp

ppp

220

K

Vln. I

Vln. II

Vla.

Vc.

ff *mf* *mp* *p* *pp*

ff *mp* *p* *pp*

ff *p* *pp*

ff *pp*

rall. *rallentando* *rallentando* *sparse*

normal pizz. *mf* *mp* *p* *pp*

20" 5" 5" 4" 3"

Bartok pizz. Senza sord. Bartok pizz. Bartok pizz. Bartok pizz.

ff *ff* *ff* *ff*

pp

l.v.